



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

the reproductions of Italian sculpture include Bode's "Denkmäler der renaissance sculptur." The section on French painting includes a good representation of the Barbizon School and the Classicists, with reproductions of some primitive paintings and drawings and of contemporary work. The reproductions of Velazquez include both Braun carbons and platinum prints by Anderson. Dutch painting is represented at once by photographs and by photogravures of the Rembrandt exhibitions in Amsterdam and London. The Greek section contains 500 views, the Egyptian, 1,000; with photographs of Greek and Egyptian objects in the Museums of those and other countries. The Brunn-Bruckmann "Denkmäler griechischer und römischer sculptur" is here included and the Arndt-Amelung "Photographische einzelaufnahmen antiker sculpturen."

Of especial interest is the Japanese section, containing 500 photographs. Most of these are a gift from the Japanese government, and include the sculpture and painting in the Imperial collection at Tokio, in the famous temples at Nara, Kioto, etc., and in many of the private collections.

The price of American photographs is many times that of foreign ones, and at present the collection of American Art includes but a few hundred photographs, mostly of the early painters—Copley, Stuart, and their immediate successors.

The small room next the Photograph Room has been assigned to the Tolman Collection, of which a notice has already been published in the Bulletin. As Miss Tolman has not completed the catalogue of the Collection, only a part of it is as yet installed. The room will be a convenient meeting place for small classes such as met in the Photograph Room and Reading Room at the old Museum.

The Collections of Casts

THE plans for the completed Museum include a special structure where reproductions can be gathered for the use of students. Until a Hall of Casts can be built, a large selection of the casts owned by the Museum are shown in the two large courts and adjacent rooms. While they are carefully separated from original objects, the effort has been to make this material more available for all classes of students than ever before.

In the east court, at the right as one enters the building, are placed casts of early Greek work down through the fifth century. By the entrance the statues and reliefs from the archaic period and the period of transition are grouped. On the side walls are casts from the sculpture of the Parthenon, the pediments being placed on the floor where they can be studied in detail by students. One Aegina pediment and three figures from the pediment of the Zeus temple at Olympia, together with several metopes, are placed high on the walls, that they may be seen somewhat as they were intended to be seen. Other sculpture from the later fifth century is represented by casts at the end of the room.

Here it is found necessary to set up casts of the Nike of Samothrace and of slabs, from Pergamon, though they belong to a much later period.

In the narrow room at the front of the building may be seen casts from fourth century sculpture; in the square room beyond, casts from later Greek work; and in the lecture hall, casts of some important Roman work. The temporary nature of this installation is only too evident, but it is intended to make these casts available for study until a suitable building can be provided for them.

The casts installed in the west court include almost all the numbers of the Manual published by the Museum excepting the examples of architectural ornament, of which a few specimens only are installed on the south wall. Two important reproductions are now displayed for the first time: one, the equestrian statue of Gattamelata, by Donatello; the other, that of Bartolommeo Colleoni, by Verrocchio and Leopardi,—both casts the gift of Mr. Francis Bartlett. The collection, small as it is, represents all the chief sculptors of the Italian Renaissance, some by their most famous works. Roughly speaking, the objects in the end of the room nearer the main entrance belong to the fifteenth century; those at the farther end, to the sixteenth century. On the right of the main entrance are grouped the reliefs from the organ loft of Florence Cathedral by Luca della Robbia, under two lunettes by his nephew, Andrea. On the wall opposite stand the Eastern Doors of the Baptistery at Florence. Niccolo Pisano's Pulpit from Siena, placed centrally for convenience, is the earliest work in the collection, with the exception of the panel from his previous Pulpit at Pisa. Donatello is represented by several reliefs about the side entrance, and by two statues, David and St. George, flanking it. The reproductions of Michelangelo's works include three of his greatest achievements,—the statue of Moses on the northern wall and the two Medici Tombs on the western wall. All the casts have gained greatly in the high oblique illumination which in this court replaces the level light of the Renaissance Room in the old Museum; but the improvement is nowhere more conspicuous than in the reproduction of Ghiberti's famous Baptistery Doors, which, in spite of its lack-lustre material, makes plain the luxuriant grace of the original.

Public Service

THE main entrance of the Museum is reached from Huntington Avenue by a driveway and sidewalk enclosing a lawn. Three doorways open upon a wide entrance hall, giving access by a flight of three steps to the stairway leading to the gallery floor. On either side the inner doors stalls are provided for the care of umbrellas and wraps. Beyond the turnstiles the room opening on the right is devoted to the sale of catalogues and of photographs of objects in the collections, and to the uses of a waiting room, with public telephone.